

MUSIC UNIVERSITY OF TORONTO

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Leclair, Jean Marie
[Concertos, op. 7. No.1;
arr.]
Violin-Konzert No. 1

M
1013
L43
OP.7
NO.1
1900
C.1
MUSI

UNIVERSITY OF TORONTO

violin

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M
1013
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Op. 7
no. 1
1900

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Violino. Concerto.

I.

Allegro moderato.

J. M. Leclair, Op. 7 N° 1.

f *ben marcato* *mf* *a tempo* *Piano* *f* *p* *f* *p* *espress.* *dolce* *molto cresc.* *f* *p* *f* *cresc.* *IIa corda* *au talon* *cre - - - scen - do* *rigoroso* *sempre f*

Violino.

Musical score for Violino, page 2. The score is written in G major (one sharp) and 4/4 time. It consists of ten staves of music.

The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It starts with a forte (*f*) dynamic and a half note B4. The melody continues with eighth and sixteenth notes, including triplets and slurs.

The second staff continues the melody with triplets and slurs. It includes the instruction *poco a poco cresce.* (poco a poco cresce).

The third staff continues the melody with triplets and slurs. It includes the instruction *f* (forte).

The fourth staff continues the melody with triplets and slurs. It includes the instruction *f* (forte), *sempre stacc.* (sempre staccato), *p⁴ 4 leggieramente* (p⁴ 4 leggieramente), and *cresc.* (crescendo).

The fifth staff begins with a new section marked with a 'C' in a circle. It includes the instruction *ritard.* (ritardando), *tranquillo* (tranquillo), *f cresc.* (f crescendo), and *p à la corde* (p à la corde).

The sixth staff continues the melody with slurs and ties.

The seventh staff continues the melody with slurs and ties. It includes the instruction *segue poco a poco più vivo e cresc.* (segue poco a poco più vivo e cresc.).

The eighth staff continues the melody with slurs and ties.

The ninth staff continues the melody with slurs and ties. It includes the instruction *dim.* (diminuendo).

The tenth staff begins with a new section marked with a 'D' in a circle. It includes the instruction *p* (piano), *dim.* (diminuendo), *tr.* (trills), *cre* (crescendo), *scen* (scenari), *do* (do), *f* (forte), and *p* (piano).

Violino.

Violino musical score page 3, featuring ten staves of music. The score includes various musical notations such as notes, rests, and ornaments, along with performance instructions and dynamics.

Key performance instructions and dynamics include:

- in tempo*
- f* (forte)
- p* (piano)
- tr* (trill)
- rit.* (ritardando)
- rapido*
- cresc.* (crescendo)
- f* (forte)
- p* (piano)
- cre -* (crescendo)
- scen -* (scene change)
- do*
- sempre più f* (sempre più forte)
- pesante*
- f* (forte)
- allargando*
- p* (piano)
- restez*
- piangevolmente*
- cre -* (crescendo)
- rallent.* (rallentando)
- rit.* (ritardando)
- ff* (fortissimo)
- scen -* (scene change)
- do*

The score also includes various musical notations such as notes, rests, and ornaments, along with performance instructions and dynamics.

Violino.

II.

Aria.

Andante.

mf grazioso
ten.
p
tr
tr
cresc.
rall.
f
f
tr rall.
H
p espress.
f
p
tr
tr
p
f
restez
I
pp
cre - - - scen - - - do
espress.
rall.
tr
tr
tr
tr

Violino.

Violino musical score page 5. The score is written for a violin in G major (one sharp) and 4/4 time. It consists of 11 staves of music. The notation includes various musical symbols such as notes, rests, trills (tr), triplets (3), and dynamic markings (p, pp, f, mf, >p, rallent., largamente). There are also performance instructions like 'poco rit.' and 'seguite'. The score ends with a fermata on the final note.

Key markings and instructions include:

- Staff 3:** K^V , *p dolce*, *pp legg.*
- Staff 4:** *poco rit.*
- Staff 5:** *L*, *f*, *pp*, *rall.*
- Staff 7:** *mf*, *tr*, *(tr)*
- Staff 8:** *>p*, *ten.*, *f*, *tr*, *(tr)*
- Staff 10:** *largamente*, *rallent.*, *f*

Violino.

III.
Finale.

Vivace.

mf *cresc.* *p* *f* *tr.* *ossia* *mp marc. il canto* *segu* *cre* *scen* *do* *f* *cresc.* *mf* *f* *poco a poco cresc.* *dim.* *p*

The musical score is written for Violino III in 3/4 time. It begins with a 'Vivace' tempo marking. The first staff starts with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*). The second staff features a piano (*p*) dynamic. The third staff has a forte (*f*) dynamic and includes a trill (*tr.*) and a tempo change to 'a tempo'. The fourth staff continues with a mezzo-piano (*mp*) dynamic and a 'marcato il canto' (marked cantabile) instruction. The fifth staff begins with a 'segu' (segue) marking. The sixth staff includes a 'cre' (crescendo) and 'scen' (scene) marking. The seventh staff features a 'do' (do) marking and a forte (*f*) dynamic. The eighth staff has a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The ninth staff includes a 'poco a poco cresc.' (poco a poco crescendo) marking. The tenth staff ends with a 'dim.' (diminuendo) marking and a piano (*p*) dynamic.

Violino.

7

Violino musical score page 7. The score is written for a single violin and consists of ten staves of music. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Key markings and features include:

- Staff 1:** *cresc.*
- Staff 2:** *cresc.*
- Staff 3:** *Q*, *V*, *tr*, *ff*, *rapido*, *13*, *7*
- Staff 4:** *p*, *tr*, *V*, *tr*, *V*, *tr*
- Staff 5:** *0*, *1*, *cresc.*, *R*, *f*, *talón*, *V*
- Staff 6:** *tr rall.*, *in tempo*, *f*, *p*, *f*
- Staff 7:** *p*, *f*, *p*, *f*, *tr*, *tr*
- Staff 8:** *0*, *3*, *p*, *cresc.*
- Staff 9:** *f*, *riten.*, *1*, *S*, *p*, *poco a poco*
- Staff 10:** *string.*, *0*, *3*, *3*, *3*, *3*, *tr*, *a tempo*, *9*
- Staff 11:** *calando*, *3*, *3*, *string.*, *f*, *rit.*

Violino.

T *mp* *poco* *a - - poco - - cresc.*
mf *3* *2*
f *p* *cresc.* *cresc.* *p e cresc.*
string. *2* *rall.* *1* *2* *largamente*
ossia ad una corda *W* *p* *ossia* *ossia*
f *largamente* *riten.* *a tempo* *8*

UNIVERSITY OF TORONTO

score

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No. 2967 a.

LECLAIR

Violin-Konzert No. 1

D moll — Ré mineur — D minor.

Opus 7. No. 1.

(Herwegh.)

Violinmusik, progressiv geordnet.

No.	Violine solo.	No.	Duos für 2 Violinen.
	a) Schulen.		Die mit * bezeichneten sind Bearbeitungen.
	Erste bis vierte Stufe.		Erste bis zweite Stufe.
2987	Bériot, Op. 102, Violinschule, Band I.	2889	Blumenthal, Op. 42, 50 Übungsstücke (Hermann).
2316	Casorti, Op. 50, Bogentechnik	1938	Gebauer, Op. 10, 12 Duos très faciles (do.)
1080	Dancal, Op. 74, École du Mécanisme.	1084a	Kalliwoda, Op. 178, Duos, Heft 1 (do.)
1897a/b	Hermann, Violinschule, 2 Bände.	1987	* Melodien-Album, Band I (50 Volksmelodien) (Hermann).
2602	Hohmann, Violinschule komplett (Hermann).	2723	* Violin-Album für Anfänger. 30 populäre Stücke (do.)
2692a/b	— dieselbe, Heft I und II.		Zweite Stufe.
2640	Mazas, Petite Méthode.	3061 b	Bériot, Op. 87, 12 petits Duos faciles (Hermann).
1983	Rode, Kreutzer, Bailiot, Violinschule.	2536	Brunt, Op. 34, Six Duos (do.)
2500	Spohr, Violinschule (Schröder).	2888	— Op. 35, Six Duos (do.)
	b) Etüden.	1081 b	Dancal, Op. 32, Duos, Heft 2.
	Erste bis vierte Stufe.	1084 b	Kalliwoda, Op. 179, Duos, Heft 2 (Hermann).
1078	Dancal, Op. 68, 15 Etüden mit Begleitung einer zweiten Violine (2.—4. Lage).	2166	Mazas, Op. 85, 5 Duos abécédaires (do.)
1985	Grünwald, Die ersten Übungen (Elementarunterricht).	1085 a	Pleyel, Op. 8, 6 petits Duos (David).
2031 a	Hermann, Op. 20, 100 Etüden für Anfänger, Bd. I. (2.—4. Lage)		Zweite bis dritte Stufe.
	Abteilung I, Leere Saiten.	1081 a	Dancal, Op. 23, Duos, Heft 1.
	— II, Die ersten Bogenübungen.	1081 c	Op. 60, Duos, Heft 3.
	— III, Bogenübungen für das Abstoßen des Bogens.	1955 a	Mazas, Op. 38, 12 petits Duos, Heft 1 (Hermann).
1819 a	Mazas, Op. 36 Heft I, Etudes spéciales (Hermann).	1957	— Op. 60, 6 Duos faciles (do.)
	Vierte bis fünfte Stufe.	2521 a/b	— Op. 70, 12 petits Duos, 2 Hefte (do.)
1080	Dancal, Op. 74, 50 Exercices journaliers.	1988/89	* Melodien-Album, Band II, III (do.)
2062	Etüden-Album. 40 berühmte Etüden (Hermann).		Band II, 25 Opernmelodien. Band III, 30 Marsch- und Tanzmelodien.
	A. Lagen. B. Lagenwechsel. C. Oktaven. D. Spannungen. E. Triller. F. Doppelgriffe. G. Verminderte Septime. H. Stricharten. I. Handgelenk. K. Stakkato. L. Springender Bogen.	2365	* Schumann, 20 ausgewählte Stücke aus dem Jugendalbum, Op. 68.
2031 b	Hermann, Op. 20, 100 Etüden für Anfänger, Band II.		Dritte Stufe.
	Abteilung II, 25 Etüden in der 1.—6. Lage.	2506	Campagnoli, Op. 14, 6 Duos (Hermann).
284	Kreutzer, 42 Etüden (Hermann).	1081 d/gk	Dancal, Duos, Heft 4—7, 10.
254 a	— 2. Violine (do.)	2518 b	Heft 4, Op. 24. Heft 5, Op. 83. Heft 6, Op. 61. Heft 7, Op. 15.
1819 b	Mazas, Op. 36 Heft 2, Etudes brillantes (Hermann).	2685	Kalliwoda, Op. 116, 3 Duos (Hermann).
2503	— Op. 80, 8 Melodies faciles (Hermann).		* Klassische Stücke (do.)
	Fünfte bis sechste Stufe.	1955 b	Bach, Händel, Mozart, Beethoven etc.
283	Fiorillo, 36 Etüden oder Capricen (Hermann).	1958	Mazas, Op. 38, 12 petits Duos, Heft 2 (Hermann).
2160	— — mit Begleitung einer zweiten Violine von Spohr.	2522 a	— Op. 61, 6 Duos faciles (do.)
1819 c	Mazas, Op. 36 Heft 3, Etudes d'Artistes (Hermann).	2598 a	— Op. 71, 6 Duos concertans Heft 1 (do.)
281	Rode, 24 Capricen (David).	1085 b/c	— Op. 86, 9 Duos élémentaires, Heft 1 (do.)
	En forme d'Études dans les 24 Tons de la Gamme.	1085 g	Pleyel, Op. 48, 59, Petits Duos, 2 Hefte (David).
2211	— 12 Etüden (Hermann).	2205	— 3 Duos faciles (Hermann).
	Sechste Stufe.	1087 abeg	* Schubert, 12 beliebige Lieder (Hermann).
3115	Campagnoli, Op. 18, 7 Divertimenti.	1081 i	Viotti, Duos concertans, Heft 1, 2, 5, 7 (Hermann).
1079	Dancal, Op. 73, 20 Etüdes brillantes.	1081 j	
1381	Gavinies, 24 Etüden (Mistines) (Hermann).	1083 a/c	Dritte bis vierte Stufe.
2994	Mazas, Op. 81, 8 Melodies (do.)	2518 a	Dancal, Op. 35, Duos, Heft 11.
	Siebte Stufe.	2528	Op. 62, Duos, Heft 9.
1984	Paganini, Op. 1, 24 Capricen (Becker).	1776 a/b	Jansa, 15 Duos progressifs, 3 Hefte.
2190	Petri, Op. 9, 5 Künstler-Etüden.		1. Heft, Op. 46, 6 Duos. 2. Heft, Op. 74, 6 Duos. 3. Heft, Op. 81, 6 Duos.
3029	Spohr, Studien (Seeger).	2518 a	Kalliwoda, Op. 70, 2 Duos concertans.
2561	Vieuxtemps, Op. 16, 6 Konzert-Etüden.	2528	Mazas, Op. 46, 6 Duos faciles (Hermann).
	c) Stücke.	1776 a/b	* Mendelssohn, Lieder ohne Worte, 2 Hefte.
	Erste bis dritte Stufe.		1. Heft, 12 Lieder ohne Worte (Wolf).
3083	Halvorsen, Norwegische Bauerntänze (2.—3. Lage).	1081 h	2. Heft, 8 Lieder ohne Worte und vier Kinderstücke (Hermann).
2118	Melodien-Album. Sammlung der beliebtesten Volks-, Opern-, Marsch- und Tanzmelodien (Elementarunterricht).	1082	Vierte Stufe.
1867	Strauss-Album. 30 beliebte Tänze von Johann, Josef und Eduard Strauss (2.—3. Lage).	1956 a/b	Dancal, Op. 34, Duos, Heft 8.
2722	Violin-Album für Anfänger (Hermann). 30 populäre Stücke in der ersten Lage.	2520	Hauptmann, Op. 2, 2 Duos concertans.
	Vierte bis sechste Stufe.	2117	Mazas, Op. 39, 6 Duos, 2 Hefte (Hermann).
2471	Bach, Chaconne Dm. (mit Klavierbegleitung von Mendelssohn und Schumann).	1087 ckl	— Op. 62, 3 Duos progressifs (do.)
228 a	— 6 Sonaten für Violine solo (Hellmesberger).	2877	* Ouvertüren-Album, 10 Ouvertüren (Hofmann).
	1. Gm. 2. Hm. 3. Am. 4. Dm. 5. C. 6. E.	2519 a/b	Viotti, Duos concertans, Heft 3, 10, 11.
228 b	— Klavierbegleitung zu denselben.	2522 b	
1472	Rust, F. W., Zweite Sonate B. (Singer).	2598 b/c	Vierte bis fünfte Stufe.
1936	Strauss (Vater) und Lanner, 20 Tänze (4. Lage).	1088 d	Jansa, Op. 50, 3 Duos (Hermann).
		1085 e	Mazas, Op. 40, 6 Duos, 2 Hefte (Hermann).
		1086 f	— Op. 71, 6 Duos concertans, Heft 2 (Hermann).
		1087 dhi	— Op. 86, 9 Duos élémentaires, Heft 2, 3 (do.)
			Pleyel, Op. 23, 6 Duos (Hermann).
			— Op. 24, 6 Duos (do.)
			Spohr, Op. 150, Duo D (David).
			Viotti, Duos concertans, Heft 4, 8, 9 (Hermann).
			Fünfte Stufe.
		3061 a	Bériot, Op. 57, 3 Duos concertans (Hermann).
		1085 f	Pleyel, Op. 61, 3 Duos (Hermann).
		1086 a/g	Spohr, Duos, 7 Hefte (David).
		1087 fm n	1. Op. 8 Es, Fm., G. — 2. Op. 9 C. A. — 3. Op. 59, Dm., Es, E. — 4. Op. 57 A, D, Gm. — 5. Op. 148 F. — 6. Op. 150 D. — 7. Op. 159 C.
			Viotti, Duos concertans, Heft 6, 12, 13 (Hermann).

J. M. Leclair

(1697-1764)

Concerto

pour Violon

faisant partie des 12 concertos

rédigés et publiés

avec accompagnement de piano

par

Marcel Herwegh.

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STABILIMENTO MUSICALE

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Violin-Concerte.

Ch. de Bériot.

Concert N ^o 1.	Allegro moderato. Tutti <i>f</i>	Solo <i>f</i>	Op. 16. Ed. Peters N ^o 2989b
Concert N ^o 2.	Allegro maestoso. Tutti <i>p</i>	Solo	Op. 82. Ed. Peters N ^o 2989b
Concert N ^o 3.	Moderato. Tutti <i>p</i>	Solo <i>f</i>	Op. 44. Ed. Peters N ^o 2989c
Concert N ^o 4.	Allegro moderato maestoso. Tutti <i>p</i>	Solo <i>f</i>	Op. 46. Ed. Peters N ^o 2989f
Concert N ^o 5.	Allegro moderato. Tutti <i>p</i>	Solo	Op. 55. Ed. Peters N ^o 2989g
Concert N ^o 6.	Allegro moderato. Tutti <i>f</i>	Solo	Op. 70. Ed. Peters N ^o 2989h
Concert N ^o 7.	Allegro maestoso. Tutti <i>p</i>	Solo <i>f</i>	Op. 76. Ed. Peters N ^o 2989c
Concert N ^o 8.	Allegro maestoso. Tutti <i>dolce</i>	Solo <i>f</i>	Op. 99. Ed. Peters N ^o 2989i
Concert N ^o 9.	Allegro maestoso. Tutti <i>f</i>	Solo <i>f</i>	Op. 104. Ed. Peters N ^o 2989d

J. M. Leclair.

Concert N ^o 1.	Allegro moderato. <i>f</i>		Op. 7 N ^o 1. Ed. Peters N ^o 2967b
Concert N ^o 2.	Adagio. Solo <i>p</i>	Allegro non troppo. Solo <i>mf</i>	Op. 7 N ^o 2. Ed. Peters N ^o 2967c
Concert N ^o 6.	Allegro ma non presto. Tutti <i>f</i>	Solo <i>dolce</i>	Op. 7 N ^o 6. Ed. Peters N ^o 2967f
Concert N ^o 10.	Allegro ma poco. <i>f</i>		Op. 10 N ^o 4. Ed. Peters N ^o 2967b
Concert N ^o 11.	Allegro ma poco. <i>p e cresc.</i>		Op. 10 N ^o 5. Ed. Peters N ^o 2967d
Concert N ^o 12.	Allegro ma poco. <i>f</i>		Op. 10 N ^o 6. Ed. Peters N ^o 2967e

Jean Marie Leclair, né à Lyon en 1697, mort assassiné à Paris en 1764, a fondé la première école de violon en France où il a introduit aussi la double corde dont l'usage y était encore inconnu. Parmi les oeuvres qu'il a laissées, les plus belles sont les Sonates et les Concertos. Ces derniers tombés dans l'oubli ont paru au nombre de 12 (oeuvres VII et X) sous le titre de:

Concertos a tre violini, alto e basso per organo e violoncello, composés par M^r Leclair l'aîné, gravés par son épouse, et dédiés—l'oeuvre VII les 6 premiers à M^r Chéron, maître de Chapelle,—les 6 de l'oeuvre X à son A. R. L. E. P. R. G. N. C. F. Dom Philippe Infant d'Espagne.

Le rôle prépondérant du 1^{er} violon (violino di concertino) et le peu d'intérêt qu'offrent les parties accompagnantes prises isolément, justifient la rectification du titre. Les mêmes raisons ont permis, en confiant l'accompagnement au piano, de présenter ces concertos, avec tout le respect dû à l'original, sous une forme plus pratique, plus accessible à l'exécution, et même plus intéressante.

PARIS, Janvier 1900.

M. H.

Concerto.

I.

J. M. Leclair, Op. 7 N^o 1.

Allegro moderato.

Violino.

Allegro moderato.

Pianoforte.

S

ben marcato

11

marcato

f

fa tempo

a tempo

rif

1.

p

 f'

1

22

A

espresso

molto cresc

A

 μ

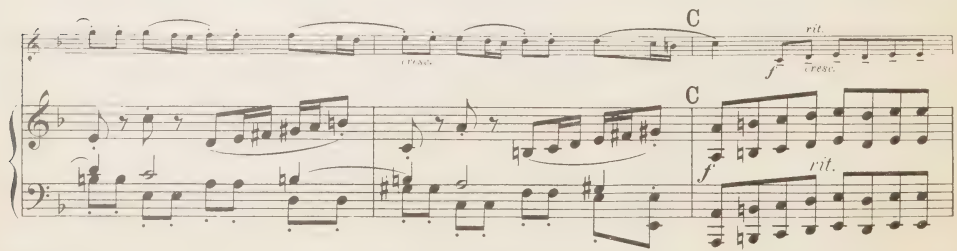
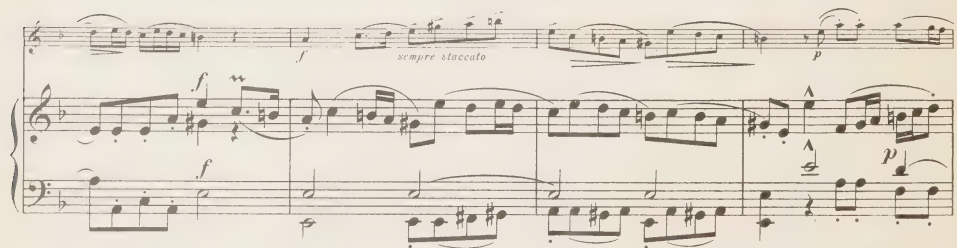
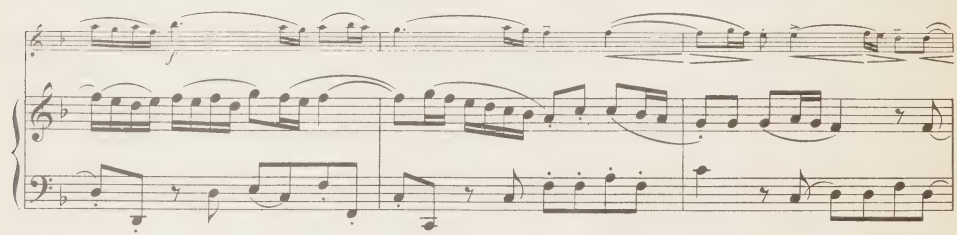
A

First system of musical notation. The top staff (treble clef) begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The bottom staff (bass clef) also begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The music features complex rhythmic patterns and articulation marks.

Second system of musical notation. The top staff (treble clef) includes a forte (*f*) dynamic and a piano (*p*) dynamic. The bottom staff (bass clef) includes a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The music continues with complex rhythmic patterns and articulation marks.

Third system of musical notation. The top staff (treble clef) includes a forte (*f*) dynamic and a *pesante* marking. The bottom staff (bass clef) includes a forte (*f*) dynamic. The music continues with complex rhythmic patterns and articulation marks.

Fourth system of musical notation. The top staff (treble clef) includes a forte (*f*) dynamic and a *B* marking. The bottom staff (bass clef) includes a forte (*f*) dynamic and a *B* marking. The music continues with complex rhythmic patterns and articulation marks.



a tempo
p tranquillo

fp

poco a poco più vito e cres.

cres. *scen.*

dim.

- do *più piano*

D *p* *cresc.*

D *p*

f *p* *f* *rall.*

mf *f* *rall.*

The musical score consists of five systems, each with a grand staff (treble and bass clef). The notation includes various musical symbols and dynamics:

- System 1:** Features a melody in the right hand with dynamics *f* and *p*, and a bass line with *sf*. There are accents (^) and slurs.
- System 2:** Continues the melodic and bass lines with similar dynamics and articulation.
- System 3:** Includes a section marked *rapido* with a key signature change to E major (indicated by a sharp on the F line). Dynamics range from *f* to *p*. Section markers *IVa* and *E* are present.
- System 4:** Features a section marked *IVa* with a *cresc.* marking. The right hand has many slurs and accents, while the left hand has a steady bass line. Dynamics include *f* and *p*.
- System 5:** Continues the *IVa* section with a *cresc.* marking. The right hand has a complex melodic line with many slurs, and the left hand has a rhythmic bass line. Dynamics include *f* and *p*.

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *f*, *pesante rall.*, *trum*, *rall.*

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *f*, *allargando*, *mp*. Roman numerals: IV 3.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *p*, *dolce*, *rest.*, *cresc.* Roman numerals: F, III 3.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *cresc.*, *f*, *allargando*, *rit.*

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *a tempo*, *f*, *senza ritard.*, *f*. Ending: *Fine.*

II. Aria.

Andante.
Grazioso

Violino.

Pianoforte.

The musical score is for a Violino and Pianoforte duet. It begins with the tempo marking "Andante. Grazioso". The Violino part features a melodic line with trills and slurs, while the Pianoforte part provides a harmonic accompaniment with chords and moving lines. The score includes dynamic markings such as *mf*, *p*, *dimin.*, *rit.*, *f*, *dim.*, and *rall.*. There are also tempo changes indicated by "G a tempo" and "a tempo". The score is written in 3/4 time and consists of five systems of music.

First system of musical notation. The upper staff (treble clef) begins with a half note (H) and contains rapid sixteenth-note passages. The lower staff (bass clef) starts with a mezzo-piano (*mp*) dynamic and features a series of chords and moving lines. The system concludes with a *rall.* (rallentando) marking.

Second system of musical notation. The upper staff continues with complex rhythmic patterns, including sixteenth-note runs. The lower staff features a sequence of chords with alternating *p* (piano) and *f* (forte) dynamics.

Third system of musical notation. The upper staff includes a section marked *pp* (pianissimo) and *crescendo*. The lower staff begins with a *p* dynamic and ends with a *crescendo* marking.

Fourth system of musical notation. The upper staff includes markings for *espressivo*, *f* (forte), and *rall.* (rallentando). The lower staff features a *f* dynamic, a *rall.* marking, and a *tr* (trill) in the final measure.

Fifth system of musical notation. The upper staff contains a *tr* (trill) and a *rall.* marking. The lower staff continues with chords and moving lines, ending with a *rall.* marking.

First system of musical notation. Treble and bass staves. The treble staff features a melodic line with trills (tr) and slurs. The bass staff provides harmonic support with chords and single notes. Dynamics include *p* (piano) and *f* (forte).

Second system of musical notation. Treble and bass staves. The treble staff continues the melodic line with trills and slurs. The bass staff features a more active line with eighth notes. Dynamics include *p* (piano) and *cresc.* (crescendo).

Third system of musical notation. Treble and bass staves. The treble staff includes a key signature change to D major (K) and a trill. The bass staff has a melodic line with a trill. Dynamics include *p dolce* (piano dolce), *pp leggiero* (pianissimo leggiero), and *segue* (follows).

Fourth system of musical notation. Treble and bass staves. The treble staff has a trill and a slur. The bass staff has a melodic line with a trill. Dynamics include *poco rit.* (poco ritardando), *mf* (mezzo-forte), and *segue* (follows).

Fifth system of musical notation. Treble and bass staves. The treble staff has a melodic line with a slur. The bass staff has a melodic line with a slur. Dynamics include *L* (lento), *mf* (mezzo-forte), and *poco rall.* (poco rallentando).

a tempo
pp
f *rall.*

mf
rall.
trm

pp
rall.
trm

M
mf
p
rit.

a tempo
a tempo
trm
rallent.
f
trm

III.

Finale.

Vivace.

Violino.

Vivace.

Pianoforte.

mf *cresc.*

p *mf*

f *f* *f* *f*

rall. *tr.* *rall.* *p* *f*

N a tempo *N a tempo*

This page contains five systems of musical notation for piano and voice. The notation includes various dynamics, articulation, and performance instructions.

System 1: The piano part begins with a forte (*f*) dynamic. The voice part enters with a melodic line.

System 2: The piano part features a trill (*tr*) and a rallentando (*rall.*) instruction. The voice part has a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) marking.

System 3: The piano part continues with a forte (*f*) dynamic. The voice part has a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) marking.

System 4: The piano part features a forte (*f*) dynamic. The voice part has a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) marking.

System 5: The piano part features a forte (*f*) dynamic. The voice part has a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) marking.

The musical score consists of five systems of staves. The first system features a treble staff with a complex, rapid sixteenth-note pattern and a piano (p) dynamic. The piano accompaniment in the grand staff is more rhythmic. The second system continues the treble staff's pattern, with a piano (p) dynamic and a *cresc.* marking. The third system introduces a *Q* (quasi) marking and a *ff* (fortissimo) dynamic, with a *rapido* tempo instruction. The fourth system features a *tr* (trill) marking and a *mf* (mezzo-forte) dynamic. The fifth system includes a *cresc.* marking and a *tr* marking. The notation is in a key with one flat and a 3/4 time signature.

First system of musical notation. The top staff (treble clef) features a melodic line with a fermata and a repeat sign, marked with a forte (*f*) dynamic. The bottom staff (bass clef) provides harmonic support with chords and a steady eighth-note accompaniment. A fermata is placed over the final measure of the system.

Second system of musical notation. The top staff continues the melodic line with trills (*tr*) and a *rall.* (rallentando) marking. The bottom staff features a more active accompaniment with trills and dynamic markings of *f* (forte) and *p* (piano).

Third system of musical notation. The top staff includes trills and a *p* (piano) dynamic. The bottom staff has a more active accompaniment with trills and a *marcato* marking, indicating a more pronounced, accented style.

Fourth system of musical notation. The top staff features a *riten.* (ritardando) marking and a *p* (piano) dynamic. The bottom staff includes a *riten.* marking and a *mp* (mezzo-piano) dynamic, with a *stringendo* marking at the end of the system.

Fifth system of musical notation. The top staff features a *poco a poco* (gradually) marking and a *stringendo* marking. The bottom staff includes a *poco a poco* marking and a *stringendo* marking, indicating a gradual increase in tempo and intensity.

First system of musical notation. The top staff (treble clef) contains a melodic line with various ornaments and dynamics: *eslondo*, *stringendo*, *frit.*, and *a tempo*. The bottom staff (bass clef) provides harmonic support with chords and a *rit.* marking.

Second system of musical notation. The top staff continues the melodic line with a series of eighth and sixteenth notes. The bottom staff continues the harmonic accompaniment with sustained chords.

Third system of musical notation. The top staff features a melodic line with a *mp* marking and a *poco a poco cresc.* instruction. The bottom staff has a *cresc.* marking and shows a progression of chords.

Fourth system of musical notation. The top staff continues the melodic line with a *f* marking. The bottom staff features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Fifth system of musical notation. The top staff includes a trill (*tr.*) and a *p* marking. The bottom staff continues the accompaniment with chords and a *p* marking.

U

U

f

f

p

cresc.

p *cresc.*

V

V

p

string.

stringendo

rall.

largamente

trn.

trn.

First system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat (B-flat). The music features a melody in the upper staff and a bass line in the lower staff. Dynamics include *f* (forte) in the lower staff.

Second system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat (B-flat). The music features a melody in the upper staff and a bass line in the lower staff. Dynamics include *p* (piano) and *ossia.* (ossia). The lower staff has a *W* marking.

Third system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat (B-flat). The music features a melody in the upper staff and a bass line in the lower staff. Dynamics include *f* (forte) in the lower staff.

Fourth system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat (B-flat). The music features a melody in the upper staff and a bass line in the lower staff. Dynamics include *f* (forte) and *rit.* (ritardando). The tempo marking *a tempo* is present.

Fifth system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat (B-flat). The music features a melody in the upper staff and a bass line in the lower staff. Dynamics include *f* (forte) and *cresc.* (crescendo). The lower staff has a *ff* (fortissimo) marking.

Erste bis dritte Stufe.

A. Solostücke und Sonaten.

149	Beethoven, Op. 17 Horn-Sonate F (Hermann).
139	— Ronde und Variationen (David).
2507	Dussek, Op. 20, 6 Sonntinen (Hermann).
2948	Hauptmann, Op. 10, 8 Sonntinen (Hermann).
1498a	Hauser, Lieder ohne Worte.
190	Haydn, Sämtliche Sonntinen (David).
190	Haydn, Sämtliche Variationen (David).
8239a-c	Hofmann, Op. 128 Drei Konzerten (1.—3. Lage).
1732	Mendelssohn, Op. 4 Sonate Form (Hermann).
2505	Mozart, 15 Sonntinen-Sätze (Hermann).
2878	Neue Meister des Violinspiels (Sitt).
	1. Ernst, Elgie VI.
	2. Smetana, Aus der Heimat III.
	3. Grieg, Allegretto aus der Giar-Sonate III.
	4. Mouzouki-Sonate, Elgie VI.
	5. Hauser, Rhapsodie hongroise V—VI.
	6. Sitt, Albumblatt III.
	7. Vieuxtemps, Balade IV—V.
	8. Sinding, Adagio aus der Suite Op. 10 V.
	(Die Zahlen III—VI deuten den Schwierigkeitsgrad an.)
156a	Schubert, Op. 120, 3 Sonntinen (David).
2747a-c	Sitt, Op. 62, 3 Sonntinen.
2643	Sonntinen-Album (Hermann).

B. Unterhaltungsmusik.

Bearbeitungen.

491	Chelli, Rossini, 6 Ouvertüren.
1916	Boplin, 18 Mazurkas (Hermann).
1915	— 3 Walzer (Hermann).
1959	Donizetti, Kreutzer, Nicolai, Ouvertüren.
2028	Grieg, Op. 5, Humoresken (Sitt).
2181	— Op. 12, Lyrische Stücke (Sitt).
2833	— Op. 23, 4 Albumblätter (Sitt).
2674	— Auswahl aus Op. 38, Lyrische Stücke (Sitt).
2905	— Auswahl aus Op. 43 u. 47, Lyrische Stücke (Sitt).
2920	— Auswahl aus Op. 53, Lyrische Stücke (Sitt).
1531a b	Haydn, 6 Symphonien (Hermann), 2 Bände.
1089	Jansa, Op. 75 Der junge Opreufred.
2129a b	Jensen, Op. 17, Wanderbilder (Hüllwee).
1348	Klassische Stücke, aus Werken berühmter Meister.
729c	Lebende Alben, 10 Walzer für Klavier.
729c	134 Marsch- und Tanzmelodien. (Hermann).
2725	Meister für die Jugend (Hermann)
2725	— Band I. Haydn, Mozart.
2727	— Band II. Beethoven, Schubert.
1793	— Band III. Mendelssohn, Schumann.
1793	Mendelssohn, 14 ausgewählte Lieder (Sitt).
1793	— 36 Lieder ohne Worte (Hermann).
1796	— Märsche.
802	— 6 Ouvertüren.
1834	Mozart, 7 Ouvertüren (Hermann).
1335	— 3 Quartette (Hermann).
2028b	— 3 Quintette (Hermann).
8299	Opern-Album (Hermann), 2 Bände.
40	Opern-Album, 40 Opern (Hermann).
2028	Ouvertüren-Album (Hofmann)
21	1. Don Juan, 2. Hochzeit des Figaro, 3. Fig-
21	mont, 4. Fidelio, 5. Freischütz, 6. Jubel-
21	ouvertüre, 7. Fingalhöhle, 8. Ruy Blas.
2267	— Lustige Walzer.
1412	Schubert, 12 ausgewählte Lieder (Sitt).
2471	— Berühmte Märsche (Hermann).
2371	— Op. 83 Deutsche Tänze (Sitt).
2371	Schumann, 15 ausgewählte Lieder (Sitt).
2371	— 12 ausgewählte Stücke (Sitt).
2370b	— 12 ausgewählte Stücke aus Op. 68 (Sitt).
2372	— Op. 113 Märchenbilder (Hermann).
2724	Violin-Album, 30 populäre Stücke (Hermann).
2724	— Volksmelodien (Hermann).
2724	Weber, 5 Ouvertüren.
2900	Wihnachts-Album (Hermann).

Mittelschwer.

Vierte und fünfte Stufe.

A. Solostücke und Sonaten.

2957	Bach, Inventionen (Grüters).
232/33	— 6 Sonaten (David) Band I. II.
32a/33a	— Dieselben (Schreck).
236	— Suite, Sonate und Fuge.
130	Beethoven, Rondo G und Variationen (David).
107a/108	Corelli, Follia (Hermann).
107a/108	David, Op. 39 Bände Reihe (Moser).
107a/108	— Die hohe Schule des Violinspiels (Hermann).
1996	Goldtermann, Op. 13 Deux Pièces de Salon.
1340	Handel, Op. 8 Sonate I f.
2475/6	Grieg, 6 Sonaten (Sit).
287	Hauptmann, Op. 54 5 Sonaten (Hermann).
288	— Op. 23, 3 Sonaten (Hermann).
2996	Hanser, Op. 87, 4 Lieder ohne Worte.
1060	Kallivoda, Op. 103, 4 Valses brillantes.
2730	Leclair, Sarabande und Taubaurin.
329a/108	Mozskowski, Op. 82 Vier Stücke.
2996	Mozart, Sinf. 40, 45, 50 (Hermann).
2966	Musumeci, Op. 73 Phantasiestücke (Hermann).
2967	— 2 Sonaten.
2826	Sinding, Op. 27 Sonate E.
3131	— Op. 78 Cantos Romanos.
3135	— Op. 79 Zwei Romanen.
2928	Sitt, Op. 22 4 Albumblätter.
2215	Smetana, Op. 19 Sonate Gm.
1063a/108	Snegina, Aus der Heimat (Sit), 2 Hefte.
2499	Spohr, Op. 135 No. 1 Barkarole (Hermann).
3235	Stamitz, Op. 20 Fünf Sonaten (Riemann).
1069a	Tartini, 8 Sonaten.
2928	— 2 Sonaten.
2928b	Vietschtemp, Op. 43 Suite.
191	Weber, Sämtliche Sonaten (David).

B. Unterhaltungsmusik.

(Bearbeitungen.)

993 Beethoven, 5 berühmte Ouvertüren.
1386a/b — Op. 18, 6 Quartette (Hermann) Band I. II.
1387 — Op. 20 Septett (Hermann).
2174 — Op. 8 Serenade (Hermann).
2441 — 4 Streich-Trios (Hermann).
2225a/b — Symphonie No. 5 (Sitt)
1917 'Chopin, 8 Nocturnes (Hermann).
2128 — Op. 10 ausgewählte Nocturnes (Hermann).
2546 Grieg, Op. 19 No. 2 Norw. Brautung (Hermann).
2947 — Op. 35, 4 norwegische Tände (Sitt).
2661 — Romane der 4 Streichquartette (Sitt).
2020 — Auswahl aus Op. 51 und 62 Lyrische Stücke.
3099 — Op. 65 No. 6 Hochzeitstanz (Sitt).
2176a — Brautung, Karneval (Sauret).
2176b — Lieder-Saal, 2 Bände.
2661 — Romane der 4 Streichquartette (Sitt).
1387a/b — Haydn, 8 Quartette (Hermann).
1736 Mendelssohn, 5 Ouvertüren.
1792a/b — 2 Symphonien (Sitt).
1736b — Violoncello-Kompositionen (Hermann).
2107 Moszkowski, Op. 12 Symphonische Tänze (Scharwenka).
2107a/b — Op. 45 No. 1, 2 Symphonische Tänze (Sitt).
2905 — Op. 55, 4 polnische Volkstänze (Sitt).
1383 Mozart, 4 Symphonien (Hermann).
110a/b — Salou-Album, 2 Bände.
273a/b Schubert, Symphonie C (Sitt).
2273a/b Schumann, 4 Symphonien (Sitt).
265a/d — Schumann, 4 Symphonien (Sitt).
Strauß-Album. Beliebteste Tänze von Johann,
Josef und Eduard Strauß. 8 Bände.
1995 Strauß (Vater), 12 beliebteste Tänze.
2936 Suppe, 8 Opern.
1449 Suppe, 8 Ouvertüren.
2015 Weber, Perpetuum mobile, Ronde (David).

Schwer.

Sechste und siebente Stufe.

A. Solostücke und Sonaten.

2474 — Bach, Chaconne Dm. — 6 Solo-Sonaten mit Klavier.
(Klavierbegleitung von Schumann.)
2078 Becker, A., 20 Adagio.
1896 Beethoven, 2 Romanezen (Wilhelm).
1934 — „Simphonische Sonate“ (Hilff).
9081 — Dieselben (Joachim).
8074 David, Op. 5 Introduction et Variations sur le
Thème „Le petit tambour“.
2848 Ernst, Op. 11 Othello-Phantasie (Hilff).
2831 — Op. 18 Le Carnaval de Venise (Hermann).
2849 — Op. 22 Les Heures Solitaires (Hilff).
1818 Ernst und Prume, 2 Stücke (Grünwald).
2279 Grig, Op. 13 Sonate III G.
2210 — Op. 36 Violoncello-Sonate (Petr).
2414 — Op. 45 Sonate III Cm.
2365 Hauser, Op. 34 Vögelin im Baume. Caprice.
1002 — Lento. Op. 7 Canzone et Impromptu.
1093a — Op. 8 Polonaise.
1093b — Op. 8 Polonaise (Wilhelmj).
2476 Nardini, 2 Sonaten (Sit).
2736 Nardini, Perpetuum mobile Dm.
1093c Paganini, 4 Kompositionen (Becker).
2568a Raff, Fünf Stücke.
1094 Rode, Op. 10 Air raré 4 G (Hermann).
1341 Rast, Sonate No. 1 Dm. (David).
2168a Sauret, Op. 25 No. 1 Cavatine.
2168b — Op. 25 No. 2 Aubade mauresque.
1094 — Op. 29 No. 1 Polonaise.
156b Schubert, Duos (David).
2368 Schumann, Op. 131 Phantasie C (Hermann).
2477 Sinding, Op. 10 Suite Am.
2827 — Op. 30 Romanze Em.
3050a — Op. 61 No. 1 u. 2 Prélude et Elégie.
3050b — Op. 61 No. 3 Prélude, Ballade und Alla Mazurka.
9059 — Op. 73 Sonate F dur.
1096 Spohr, Op. 40 Polonaise Am.
2496b — Op. 127, 135, 145, Salonstücke (Hermann).
8006 Stojowski, 20 Romanze.
1099b Tartini, Teufels- und G-moll-Sonate (Hermann).
2540 — Op. 61 No. 3 Prélude, Ballade und Alla Mazurka.
2381 — Op. 38 Ballade et Polonaise G.
9291 Wieniawski, Op. 12 Zwei Mazurkas.
3293 — Op. 17 Legende.
3294 — Op. 19 Zwei Mazurkas.

B. Konzerte.

229 Bach, Konzert No. 1 Am. (Hermann).
230 — Konzert No. 2 E (Hermann).
8069 — Konzert Gm. (Schreck).
189a Beethoven, Op. 61 Konzert D (Wilhelmj).
2987a Berliot, Konzert No. 1, 2, 7, 9, 3, 4, 5, 6, 8, 10.
2494 Brahms, Op. 28 Konzert No. 1.
977a Brahms, Op. 35 Konzert No. 5 Dm. (Hermann).
2850 Ernst, Op. 23 Konzert Fism. (Hilff).
Kreutzer, 4 Konzerte (Hermann).
2967a Leclair, 6 Konzerte (Herwegh).
2542 Lipinski, Op. 21 Konzert militaire D (Hermann).
2982a Liszt, Op. 28 Konzert No. 4.
Molique, Op. 21 Konzert No. 5 Am. (Sit).
2193a Mozart, 4 Konzerte (Marteau).
1991 Paganini, Op. 6 Konzert No. 1 Es. (Becker).
8112 Reger, Op. 101 Konzert A.
1095a Rode, 5 Konzerte (Hermann).
2987b Rofer, Op. 33 Konzert Dm. (Horn).
2976 Sinding, Op. 60 Konzert No. 2 D.
1098a Spohr, 3 Konzerte (David).
1098d — Op. 47 Konzert No. 8 (Gesangsschöne) Am.
— 3 Konzerte.
2987c Viotti, Konzert No. 20, 24 Fm. (Hermann).
2523a Viotti, Konzert No. 22, 23, 28, 29 (Hermann).
1100a — 1100b —
8296 —

B. Konzerte.

229	Rach., Konzert No. 1 Am. (Hermann).
230	— Konzert No. 2 E (Hermann).
9069	Körner, Gm. (Schreck).
1654	Beethoven, Op. 61 Konzert Fm. (Hilf.).
1871	Reiter, Konz. No. 1, 2, 3, 4, 5, 6, 8, 10.
1494	Bruch, Op. 26 Konzert Gm.
9073	David, Op. 35 Konzert No. 5 Dm. (Hermann).
2850	Ernst, Op. 23 Konzert Fism. (Hilf.).
1041d	Kreutzer, Konz. 4 Konzerte (Hermann).
2967a	Leclair, 6 Konzerte (Herwegh).
2624	Lipinski, Op. 21 Konzert militaire D (Hermann).
1731	Mendelssohn, Op. 64 Konzert Em. (Becker).
2952	Molique, Op. 21 Konzert No. 5 Am. (Sit.).
1918	Rach., 4 Konzerte (Hermann).
1991	Paganini, Op. 6 Konzert No. 1 Es. (Becker).
8112	Reger, Op. 101 Konzert E.
1095a/f	Rode, 6 Konzerte (Hermann).
3030	Rüfer, Op. 35 Konzert Dm. (Horn).
2975	Sinding, Op. 3 Konzerte No. 2 D.
1098a/c	Spohr, 3 Konzerte (David).
1098d	— Op. 47 Konzert No. 8 (Gesangsszene) Am.
1098g/e	— 3 Konzerte.
2825a/b	Viotti, Konzerte No. 20 D, 21 Am. (Hermann).
2825c	— Konzerte No. 22, 23, 25, 29 (Hermann).
8296	Wienlawski, Op. 22 Konzert Dm.

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